



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

carved in relief on the wooden base and covered with a thin coat of lacquer slightly carved to complete the design.

These latter specimens can be detected, not only by inferiority in carving, but also by their weight. As cinnabar is much heavier than wood, pieces in which the most of the relief is wrought in wood will be much lighter than in those of which the entire relief is lacquer.

The best examples of lacquer have considerable weight, delicate, fine, deep carving, and brilliant vermilion color, the latter showing absence of adulteration in the cinnabar. While red is the usual color, a dark rich green is occasionally found, and still more rarely, specimens of a buff color. These last are valued so highly and command such exorbitant prices among Chinese collectors as to be practically unobtainable.

1060. 2½ x 2. Kang-Si, A.D. 1661-1723.

Snuff-bottle of Soo Chow cinnabar lacquer. Finely carved with trees and figures on either side, the under carving showing dark olive and buff color. Has an archaic form of the Chinese character "Show" or "longevity" upon the base. The cover and spoon are silver, the former being decorated with turquoise and coral in Mongol style.

1070. 11½ x 7. Chien-Lung.

Vase. Ovoid shape with handles. Arabesque decoration of the sacred lotos finely carved in high relief on honeycomb ground. An unusually fine specimen. This is the duplicate of the vase sold in the Mrs. Mary J. Morgan sale.

1071. 21 x 14½. Chien-Lung.

Tall stand. Leaf shape; raised on three high feet. Boldly carved arabesques and water views, with figures, etc. The base is of chrysanthemums design, carved in high relief upon diaper ground.

1076. 3 x 2¼. Chien-Lung, 1736-1796.

Medicine case of red Soo Chow or cinnabar lacquer, divided into four compartments and carved in low relief with flowers. Attached is an old ivory carving, representing a shell, upon which are two smaller shells and a rat whose tail is caught in one of the shells.

The Collection as a whole is one of the best for the study of these ancient oriental porcelains, and can only be rivalled by those possessed by important museums.

THE ROMANCE OF RAPHAEL AND OF TITIAN.

THAT Raphael, whom the gods loved, and women loved, should have loved in any way he pleased, seems as natural as that Michael Angelo should have loved but once and for all time. Universal as was the genius of Raphael, and charming as was the harmony of his character, he was, as a lover, most desperately local. Whether he died of an *excès d'amour*, or of a fever caught from too long roaming among the *débris* of Rome, does not affect his unfortunate way of living and loving. La belle Fornarina (whose real name was Margarita) and Maria Bibiena form as rivals a most dramatic contrast. Margarita was the daughter of a maker of plumbing-lines, and Maria the niece of a cardinal.

The Romans still point out the house where Margarita lived with her father, and where Raphael first saw her with her sleeves pinned up to her shoulders, making pastry, which won her the pet name of *Fornarina*.

The divided attentions and intentions of Raphael in regard to these two young women form a most inexplicable phase of his life. That he should have loved Margarita for years, immortalizing her splendid beauty in exquisite portraits, singing her charms in verse (it is a noticeable fact that great artists have universally resorted to the poet's art for the expression of a great love), finding himself unable to live without her, although not having the moral courage or desire to marry her, and at the last leaving her an ample competency upon which to lead an honest life, form a fact easily understood. But that he should request to be buried by Maria Bibiena, his *fiancée*, whom he never loved, and evidently never intended to marry if he could help it, is the incomprehensible part. It might have been the result of the delirium of fever, or a vague desire to do penance for his much sinning. In any event, it was an infliction upon the memory of a *fiancée*, which under the circumstances any high-spirited girl would resent with indignation. Happily, the majority of travellers who sentimentalize over the tombs of the lovers do so in sublime ignorance of the fact that the death of Bibiena left the "divine Raphael" anything but inconsolable.

Titian, whom even death respected, for he lived to be nearly a hundred years old, was married at the age of thirty-four to Lucie, a

Venetian maiden. That she bore him two sons and one daughter, and then died, is all one knows of her. However, it is natural to infer that she was not an over-happy wife, from the fact that Titian was notoriously in love with Violante, the eldest daughter of that glorious-faced painter, Palma the Elder. She was exceedingly beautiful and furnished the type of some of his most delicious pictures, among which is the one known as "Flora." It was only three years after his marriage that he painted her as "Bacchante." Palma had three daughters and painted portraits of them all, which are now in the gallery at Vienna: one of them, a ravishing creature with long auburn hair and wearing a bunch of violets in her corsage, is that of Violante, Titian's love.

Lavinia-Cornelia, the daughter of Titian, was a beautiful girl, tenderly loved by her father, and also a favorite model for his pictures. The eldest son was idle and dissolute, and the youngest, Horace, had enough of talent to have distinguished himself also as an artist if his father's wealth had been no obstacle.

After the death of his wife, Titian never married again. He lived in princely style, kept a grand train of servants, and entertained all the sovereigns, princes and *savants* that came to Venice. He kept in his house a number of handsome girls who served as models for his Venuses and Magdalenes. He was a sort of artistic Solomon, and fell in love, probably for the eightieth time, when eighty years of age. The object of his matured affection was Irene da Spilamberge, a young girl of great talent. Titian spent six weeks in her father's house, teaching her painting, and growing young and romantic again in her society. She died suddenly, however, of a violent fever at the age of nineteen, and, for consolation in his grief, the old artist added verses to the long list of poems written in honor of her beauty and genius. Then he wrote three epitaphs in Latin, on her death, and overcame by his loss he returned to his home and withdrew into the quiet of his studio. His last work was a return to the first lovers on the earth; he had only finished "Eve," a work of great beauty, when death arrested his hand.

MARY W.

Foreign Notes.

M. L. MAETERLINCK, curator of the museum at Ghent, Belgium, has found among the attic-banished pictures, three paintings which he has with great reason attributed to Frans Van Cuyck, who lived in Brugge the latter half of the seventeenth century, and who executed in 1678 three canvases for the Ghent Butchers' Guild. One of these newly discovered paintings represents the "Miraculous Vision of Saint Hubert"; the two others are corporation pieces with numerous portraits, life size.

* * *

Vandals cut five valuable paintings out of the frames in the international exposition in Venice recently, two of the mutilated canvases being by the distinguished German, Lenbach.

* * *

The dean of French scenepainters, Rubé, has recently deceased at the age of eighty-four years. In Vienna died the aquarellist Karl Goebel, seventy-five years old, and in London the animal painter and illustrator Josef Wolf, aged seventy-nine years.

* * *

The Marlborough Collection of Gems, which in 1875 was bought by David Bromilow in its entirety for \$175,000, has been sold and scattered, bringing £34,827. Originally this was a combination of three noted collections, the one of the Earl of Arundel, the Lord Bessborough cabinet (which had been acquired partly from the Earl of Stanhope and the remainder by purchase from a Leghorn Collector), and the gems gathered by the third Duke of Marlborough himself.

There were nearly seven hundred and fifty stones in Christie's salesrooms. Chalcedony, agate, garnet, lapis lazuli, ruby, beryl, turquoise, amethyst, jasper, sapphire, sardine, and emerald were intermingled in the cases, and the commonest material had high polish and beauty of color. The engravers of antiquity, the Renaissance, and modern times have set the characteristic seal of their art upon these stones, which have been collected from the old houses and jewellers' stalls of every country in Europe. Some of them have been gifts from popes, emperors, or kings; others have come from Egyptian tombs, the bazaars of Persia and Constantinople, and the ruined palaces of the Roman Empire; others are souvenirs of the era of the Medicis and the luxurious tastes of the French nobility.

Three of the most costly gems went to private buyers. The cameo with a head of the deified Augustus brought \$11,750; one represent-